

PIANO VOCAL GUITAR
CHRISTINA
AGUILERA

Back to Basics



HAL LEONARD®

!"## \$ \$ %\$
!"## \$ \$ %\$

INTRO (BACK TO BASICS)

Words and Music by CHRISTINA AGUILERA,
KARA DioGUARDI and CHRIS E. MARTIN

Moderately slow half-time

Fmaj7/G

mp

Gm Fmaj7/G

Gm Fmaj7/G

Gm

I've wait-ed for some time to get in-side the minds
So here I stand to-day, in trib-ute I do pay

Fmaj7/G

Gm

— of to those ev-ry be-fore leg-end me I've who ev-er want-ed to stand be-side-way.

Fmaj7/G

Gm

It's like an end-less ride, feel-in' the lows and highs
And so to God I pray that He will give me strength

* Recorded a half step higher.

Fmaj7/G

— of ev - ry lyr - ie and mel - o - dy, ev - ry sin - gle rhyme.

— to ear - ry for - ward the gift

I

Gm

2

Gm Fmaj7/G Gm

of song in His good _____ faith, in His good _____

Fmaj7/G Gm Fmaj7/G

— faith. I'm go - in' back to ba - - sics,

Gm Fmaj7/G Gm

to where it all be - gan, I'm read - y now to face -

! "# \$ \$ %\$

! "# \$ \$ %\$

Fmaj7/G Gm Fmaj7/G

it; I wan-na un - der - stand.

Gm Emaj7/G Gm

what made the, the soul sing-ers and the blues fig-ures, yeah.

Fmaj7/G Gm Fmaj7/G

that in - spi - red a high - er gen - er - a - tion. The jazz mak - ers and

Gm Emaj7/G Gm

the ground break-ers, they gave so much of them - selves in ded - i - ca - tion.

N.C. Gm

— So here I stand to - day: in trib - ute I do pay

N.C. Gm N.C.

— to those be - fore me who laid it down and paved the way.

Gm N.C.

Ooh. yeah.

Gm N.C. Gm

Hey.

! "# \$ \$ %\$
! "# \$ \$ %\$

MAKES ME WANNA PRAY

Words and Music by CHRISTINA AGUILERA,
RICH HARRISON, KARA DioGUARDI
and STEVE WINWOOD

Moderately



N.C.



(Oh, yeah.)

mf



F#5

N.C.

1



2



Hey hey, — hey hey. ooh.

Yeah, — hey,

What is this feel - in' com - in' o - ver me?

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- contains a sample of "Glad" by Steve Winwood

! "# \$ \$ % \$

! "# \$ \$ % \$

F#5

N.C.

A B

I'm tak - en back in dis - be - lief.

F#5

N.C.

A B

Is this real - ly me, ha, in the mir - ror I see star - in' back at me?

F#5

N.C.

A B

— Could it be a new re - flec - tion of a wom - an com - plete?

F#5

N.C.

A B

(Well, al - right.)

All of a sud - den, I'm so care - - free.
I've kept some com - pa - ny I should - n't have.

F[#]5 N.C. A B (Well, al - right.)

Your love is do - in' some - thing strange to me.
Made some mis - takes, but that's in the past. I'm con -

F[#]5 N.C. A B

Got a new - flame, ha; have - n't been the same. Some - thing in me's changed, -
fess - in' here - to You, uh, proof that I am through. I'm com - in' clean, -

F[#]5 N.C. A B

— re - ar - ranged, — and I feel that I've been saved.
— and I can breathe, — and I fi - nal - ly be - lieve.

F[#]5 N.C. A B

You got me feel - in' like You're that some - thing I've been miss - in'.
You got me think - in' I'll be al - right, and You're the rea - son.

F#5

N.C. A B

Ev - 'ry - thing's heavy - en, 'cause life with You has been a bless - ing. —
Ooh, I can feel it; we're mov - in' in a new di - rec - tion. —

F#m

S N.C. A B

(Ooh ooh, ooh ooh.) I got it bad in a se - ri - ous way. — Oh, yeah. —

F#m

N.C. A B

(Ooh ooh, ooh ooh.) Your love has brought me to a high - er place. — Oh, yeah. —

F#m

N.C. A B

(Who knew, who knew) it'd be You to re-store my faith? — Ev - er - y day, —

F#m

N.C.

A B

I am a - mazed, — and it makes me wan - na get down and pray -

F#m

N.C.

A B

Makes me wan - na get down and pray -

(Pray, —

pray.) —

F#m

N.C.

A B

N.C.

Said, it makes me wan - na get down and pray -

(Pray, —

pray.) —

A B

2, 3

F#m

N.C.

Yeah,

(Pray,

pray.) —

F#m

N.C.

A B

I am a - mazed, — and it makes me wan - na get down and pray -

F#m

N.C.

A B

Makes me wan - na get down and pray -

(Pray, —

pray.) —

F#m

N.C.

A B

N.C.

Said, it makes me wan - na get down and pray. —

(Pray, —

pray.) —

A B

2, 3

F#m

N.C.

Yeah,

(Pray,

pray.) —

A B To Coda F#m N.C.

Makes me wan - na get down and pray. — (Pray, — pray.) —

A B F#m7

Makes me wan - na get down and pray. —

Where would I be, — where would I be with - out You by my side? —

Where would I be, — where would I be with - out You stand - in[†] by? — Makes me wan-

!"## \$ \$ %\$
 !"## \$ \$ %\$%

N.C.

- na (pray!) — Makes me need — to — (pray!) — When I'm

D.S. al Coda
(take 2nd ending)

feel - in' low — and all a - lone, You're the light in my day, — yeah. —

CODA

F#m

N.C.

Thank you, Fa - ther. Wan-na lift my
(Pray, — pray.) —

A B

F#m

N.C.

hands up in praise —
(Pray, —)

ev - 'ry time I'm hear - in' Your name. —

Wan-na reach

A B

F#m

N.C.

out and re - joice _____ at the mere sound of Your voice.
(Pray, _____)

A B

F#m

NC

yeah. (Pray, _____) pray. Hey, hey.

A B

F#m

NC

(Pray, _____) pray. Al -

A B

F#m

NC

right.

A B F#m

!"## \$ \$ %\$
!"## \$ \$ %\$

BACK IN THE DAY

Words and Music by CHRISTINA AGUILERA, KARA DioGUARDI,
 CHRIS E. MARTIN, DON COSTA, JAMES CASTOR,
 LANGDON FRIDIE, JR., DOUGLAS GIBSON, HARRY JENSEN,
 ROBERT MANIGAULT and GERALD THOMAS

Moderately

Gm7 Am7(add4) Gm7/C Am7/D Gm7 Am7(add4)

With pedal

Gm7/C Am7/D Gm7 Am7(add4) Gm7/C Am7/D Gm7 Am7(add4)

Gm7/C Am7/D Gm7 Am7(add4)

Back in the day, they used to say,
 Now, "Chain of Fools"

Play that song, get it go-in'! and the band played, And still to-day, you hear us say,
 was the anthem of a woman, A-re-tha said, "What's Go-in' On?" "Let's Get It On";

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!## \$ \$ %\$

!## \$ \$ %\$

Gm7/C Am7/D Gm7 Am7(add4)
 "Play that song all night long, Mis - ter D. J." — Though times have changed, it's still — the same;
 such clas - sic songs, — don't for - get them. — Though times have changed, they still — re - main

Gm7/C Am7/D Gm7 Am7(add4)
 we all — need a min - u - te to get a - way. — So let — it go and feel — the flow.
 my in - spi - ra - tion ev - er - y day. — So give — it up for — the ones

Gm7/C Am7/D Gm7
 If you — got soul, — let the world know. — We're — gon — na
 who came — be - fore, — o - pened up that — door. — gon - na

Gm7/C Am7/D Gm7
 set the — mood; gon - na go — back — to an

Gm7/C Am7/D Gm7 Gm7/C Am7/D

old - school - groove. Gon-na re - wind - to an - oth - er time, when the o-

rig - i - na - tors, in - no - va - tors were a - live.

N.C.

yeah. So.

8 Gm7 Am7(add4) Gm7/C Am7/D

break out the Mar - vin Gaye, your Et - ta James, your La - dy Day and Col - trane.

Gm7 Am7(add4) Gm7/C Am7/D

Turn up your for - ty - fives, bring back to life the sound and vibe of yes - ter - day.

Gm7 Am7(add4) Gm7/C Am7/D
 O - pen your mind, en - joy — the ride, get out to - night and grab that soul train. —

Gm7 Am7(add4) Gm7/C Am7/D
 Back in the day, back in — the day. Back in the day, back in — the day.

Gm7 Am7(add4) 1. Gm7/C Am7/D
 To Coda ⊕ Back in the day, back in — the day. Back in the day, back in — the day. Oh, —

Gm7 Am7(add4) Gm7/C Am7/D
 yeah. —

!"## \$ \$ %\$
 !"## \$ \$ %\$ %\$%

Gm7 Am7(add4) Gm7/C Am7/D

2 Gm7/C Am7/D

Back in the day, back in the day. So get

up, re - live - it, got - ta let your-self go -

Gm7 Am7(add4) Gm7/C Am7/D Gm7 Am7(add4)

up, get on - it, get your - self on the floor. Give up your praise; Don't back a - way; come cel - e - come cel - e -

1 Gm7/C Am7/D 2 Gm7/C Am7/D

D.S. al Coda

brate. Just get brate. We're gon - na cel - e - brate, yeah. So,

CODA Gm7/C Am7/D Gm7 Am7(add4)

Back in the day, back in the day. Oh, ba - by, said, I'll do -

Gm7/C Am7/D Gm7 Am7(add4)
 — it, Oh, ba - by. Whoa, whoa, whoa.

 Gm7/C Am7/D Gm7 Am7(add4)
 — yeah, yeah, whoa, whoa, yeah, yeah.

 Gm7/C Am7/D Gm7 Am7(add4) Gm7/C Am7/D

Repeat and Fade

Optional Ending

AIN'T NO OTHER MAN

Words and Music by CHRISTINA AGUILERA,
CHRIS MARTIN, KARA DioGUARDI,
CHARLES ROANE and HAROLD BEATTY

Moderate groove

F#m

(Do your thing hon-ey.) I could feel it from the start, ...

... could-n't stand to be a - part.

B F#m

B F#m

... could-n't stand to be a - part.

B F#m

Some-thin' 'bout ya caught my eye, ...

... Some-thin' moved me deep in - side.

D7

C7

I don't know what you did boy, but, you had it

B F#m

and I've been hooked ev - er since. Told my

B F#m

moth - er. my broth - er, my sis - ter and my friends. Told the oth - ers, my lov - ers, both

B F#m

B F#m

past and pres - ent tense that ev - 'ry time I see you ev - 'ry - thing starts mak - in' sense.

(Do your thing hon - ey,) Ain't no oth - er man that can stand up next to you. Ain't no oth - er man on the plan - et does what you do. You're the kind of guy a girl finds in a blue moon. You got

D7 C[#]7

soul, you got class. You got style, you're bad-ass. Ain't no oth - er man it's true,

B F[#]m

To Coda Ø

ain't no oth - er man but you.

B F[#]m

Nev - er thought I'd be al - right, — no, no, no, —

B F[#]m

— 'til you came and changed my life, — yeah, yeah, yeah, —

B F[#]m

B F#m

— What was cloud - y now is clear, — yeah, yeah. —

You're the light that I need - ed. —

D7 C#7

You got what I want, boy, and I want

B F#m

it. so keep on giv - in' it up. —

Tell your

B F#m

moth - er, your broth - er, your sis - ter and your friends. Tell the oth - ers, your lov - ers bet-ter

B F#m

not be pre - sent tense. 'Cause I want ev - 'ry - one to know that

B F#m

you are mine and no one else's,

D.S. al Coda

whoo, _____ ah, _____ Ain't _____

CODA

NC

(Break it down now.)

Ain't no oth - er, ain't, ain't no oth - er, oth - er. Ain't no oth - er, ain't,

ain't no oth - er lov - er. Ain't no oth - er. I, I, I need no oth - er.

Ain't no oth - er man but you

Ain't no oth - er man but you

Ain't no oth - er man but you

You are there when I'm a mess. talked me down from ev -

You are there when I'm a mess. talked me down from ev -

try ledge. Give me strength, boy, you're the best.

try ledge. Give me strength, boy, you're the best.



You're the on - ly one who's ev - er passed ev - 'ry test.

Ain't no oth - er man that can stand

up next to you. Ain't no oth - er man on the plan - et

does what you do. You're the kind of guy a girl finds

B F#m D7 C#7

in a blue moon. You got soul, you got class. You got style, you're bad - ass.

B F#m 1

Ain't no oth - er man it's true, — ain't no oth-er man but — you. Now, I'm tell - in' you, said,

2

ain't no oth - er man but you. Ain't — you.

Repeat and Fade

N.C. F#m E#m F#m E#m F#m

Optional Ending

N.C. F#m

! "# \$ \$ %\$
! "# \$ \$ %\$

UNDERSTAND

Words and Music by CHRISTINA AGUILERA,
ALLEN TOUSSAINT, KARA DioGUARDI
and KWAME HOLLAND

Moderately slow, in one

F#m7

B7

I made you think you don't... un -

mf

Half-time feel (♩ = ♪)

G

der - stand. (Un - der - stand... Un - der - stand. Un - der - stand.) I used... to think

that hap - pi - ness would on - ly be some - thing that hap - pened to some - bod - y

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- contains a sample of "Nearer to You" by Allen Toussaint

! "# \$ \$ % \$

! "# \$ \$ % \$

Em

else. Ev - 'ry - bod - y be - lieved, ev - 'ry - bod - y but me, yeah.

G

And I've been hurt so man - y times be - fore that

Em

my hope was dyin'; so sick of try - in'. Ev - 'ry -

bod - y could see, ev - 'ry - bod - y but me, yeah. But then,

G

— you came — in - to — my life; — you o - pened up — my soft -
 — no way — to lie — to you; — you know — me bet - ter than —

Em/A

— er side, — and, — and I could see in - to your eyes;
 — I do, — oh. — Ba - by, ooh, — you see me through;

Em/B

Em/D

Em

and sud - den - ly I re - al - ized — I made you
 I'd be no good with - out — you. —

F#m7

B7

Em

think you don't — un - der - stand.
 (All the times you did - n't un - der - stand

! "# \$ \$ %\$
 ! "# \$ \$ %\$

F#m7



why you could - n't just be my man.) I made you

B7

Em



think you don't un - der - stand, (There were man - y walls you

had to climb if you real - ly want - ed to be mine.)

F#m7

B7



I made you think you don't un -

Em

(Af - der - stand, the hoops I put you through, now I see that I'm in

F#m7

love with you.) Now, I hope you

B7

To Coda

fi - nally un - der - stand, (Un - der - stand, Un - der - stand, Un - der - stand.)

G

So man - y tears I had to cry, but you had man - y more - of your own -

! "# \$ \$ %\$
! "# \$ \$ %\$

Em

— you had — to — dry. But you stuck — it out, — and you're

here with me now, — yeah.

G

And re - mem - - ber - in' the

days I pushed — a - way your love; you called — my bluff, — and you still — stayed a -

round. Yeah, you fig - ured me out, — said, you — got me down.

Em

Yeah, you fig - ured me out, — said, you — got me down.

!"## \$ \$ %\$
!"## \$ \$ %\$

D.S. al Coda

CODA

And there's—

Un - der - stand. Un - der - stand.)

Ba - by, won't you lis - ten, now; can't you see just what I'm talk - in' 'bout?

Say, ba - by, won't you lis - ten, now; can't you

see just what I'm talk - in' 'bout? Time went on. and I was wrong - side;

to keep my dis - tance for so long. So a - fraid -

you're for - ev - er in my life. Don't you go,

you would - n't stay, but you nev - er turned a -

'cause now I know that in you

cause now I know that in you

way. Al - ways right — I found a home. And I could see

in - to your eyes: sad - den - ly I re - al - ized I

Em/B Em/D Em Em/F#7

B7

made you think you don't un - der - stand.
(All the times you did - n't

F#m7

un - der - stand why you could - n't just be my man.)

B7

made you think you don't un - der - stand.
(There were man - y walls you

F#m7

had to climb if you real - ly want - ed to be mine.)

B7

Em

made you think you don't un - der - stand.
(Af - ter all the hoops I

put you through, now I see that I'm in love with you.)

F#m7

B7

I made you think you don't un -

- der - stand. (Un - der - stand. Un - der - stand. Un - der - stand.)

N.C.

SLOW DOWN BABY

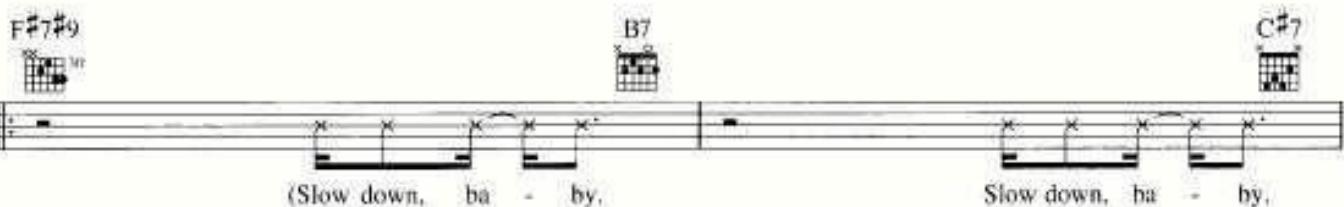
Words and Music by CHRISTINA AGUILERA, MARK RONSON,
MARVIN BERNARD, CURTIS JACKSON, KARA DioGUARDI,
MICHAEL HARPER, RAYMOND ANGRY, WILLIAM GUEST, ED PATTEN,
GLADYS KNIGHT, MERALD KNIGHT and WILLIAM BOLTON

Moderately

F#m7

N.C.

(Stop! Slow down, ba - by.)



(Slow down, ba - by.)

Slow down, ba - by.



F#m7



Slow down, ba - by.

Stop! Slow down, ba - by.)

1

2

N.C.

Stop! Slow down, ba - by.)



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- contains a sample of "So Seductive" by Curtis Jackson, Michael Harper and Marvin Bernard

! "# \$ \$ % \$

! "# \$ \$ % \$

F#7#9

B7

C#7

I can tell that you're in - to me.
Af-ter all of the games you played,

Ba - by, it's so plain to see.
how's it feel to fi - n'ly get a taste?

I can see it in your eyes; you're par - a - lyzed ev - 'ry time I pass you by.
You can dish it out, but can you take the bed you've made? Go lie in it for a change.

And you're the kind that gets your way,
I'm not fall-in' for your stu - pid lines;

ev - 'ry min - ute, ev - 'ry sin - gle day.
I know you've used 'em 'bout a thou - sand times.

I can see it all in your face; you're blown a - way 'cause I don't want you in my space.
You say 'em like they were a nurs - ery rhyme, but I won't bite Ba - by, don't you e - ven try.

F#7#9 B7 C#7

You strut a - round here like you think that I can't do with - out you.
 You're com - in' 'round here like you think that ev - 'ry - thing's a - bout you.

F#m7 F#7#9 B7

You got some nerve to think that I would give up ev - 'ry - thing.
 If you knew an - y - thing, you'd re - al - ize I wear a ring.) (Slow down, ba - by, and

C#7 F#m7

don't act cra - zy, 'cause you know you can look all you want, but you just can't

F#7#9 B7 C#7

touch.) Just can't touch, no, (So, slow down, ba - by; I'm not your la - dy. Boy, you're

! "# \$ \$ %\$
 ! "# \$ \$ %\$

To Coda

F#m7



1

nev - er gon - na get it from me, 'cause I'm with some - one.)

Slow it down; —

F#7#9

B7

C#7

slow it down. —

Whoa, —

whoa. — (Slow, — slow. — Stop! Slow down, ba - by.)

F#m7

N.C.

one.) With some - one, — yeah. — Do you real - ly wan - na waste your time? — Don't you have

2

Bm

N.C.

one.) With some - one, — yeah. — Do you real - ly wan - na waste your time? — Don't you have

! "# \$ %\$
! "# \$ %\$

C[#]7 F#m7
 bet - ter things to do in life? Hey,

 Bm
 whoa. Lis - ten, I don't wan-na get you down, but I am

 C[#]7 F#m7
 nev - er gon - na mess a - round, so how man - y ways do I have to

 N.C. N.C.
 say... (Whoa.) D.S. al Coda

 CODA
 You bet-ter stop; slow down, ba - by.
 one.) (So.)

F#7#9

B7

C#7

slow down, ba - by, and don't act cra - zy, 'cause you

F#m7

N.C.

know you can look all you want, but you just can't touch.) You just can't touch, no. —

F#7#9

B7

C#7

Lead vocal ad lib.

F#m7

1

2

N.C.

(Stop! Slow down, ba - by.)

OH MOTHER

Words and Music by CHRISTINA AGUILERA, BRUNO COULAIIS,
CHRISTOPHE BARRATIER and KARA DioGUARDI

Moderately slow

C#m A/C# F#m G#7 C#m A/C#

1

F#m G#7

2

F#m G#7

C#m

A

She was so _____ young, - with such in - no - cent eyes -

F#m

G#7

C#m

A

She al - ways _____ dreamt _____ of a fair - y - tale life -

F#m

G#7

C#m

A

and all the _____ things - that your mon - ey can't buy, -

F#m G#7 C#m A
 — and she thought — that — he was a won - der - ful guy.

F#m G#7 C#m A
 Then sud - den - ly, things seemed to change:

F#m G#7 C#m A
 — it was the — mo - ment she took on his name.

F#m G#7 C#m A F#m G#7
 He took his — an - ger - out on her face. — and she kept

C[#]m

A

F[#]mG[#]7

To Coda ①

You got — me, I got — you, to - geth - er, we al - ways pull through.

C[#]mA/C[#]F[#]mG[#]7C[#]mA/C[#]

— We al-ways pull through; we al-ways pull through. (Oh Moth - er, oh Moth - er,

F[#]mG[#]7C[#]m

A

oh Moth - er,) It was the — day — that he turned on the kids —

F[#]mG[#]7C[#]m

A

F[#]mG[#]7

— that she — knew — she just had to leave him. — So man-y —

CODA

C#m **A/C#** **F#m** **G#7**

— (Oh Moth - er, oh Moth - er, oh Moth - er,) —

F#m **F#dim7** **G#7b9**

All of your life you have spent bur - y - ing hurt and re - gret, but

C#m **C#m/B** **B/A** **A** **E/G#**

Ma - ma, he'll nev - er touch us a - gain.

F#m **D**

For ev -'ry time he tried to break you down, just re - mem - ber who's still a - round. It's

C#m

A

F#m

G#7

You got — me, I got — you; to - geth - er, we al - ways pull through.) —

C#m

A

F#m7

G#7

Al - ways pull — through, ... yeah. ... We al - ways pull — through, ...

C#m

A

F#m7

G#7

yeah. ... I love you, Mom.

C#m

A

F#m7

G#7

!"## \$ \$ %\$
!"## \$ \$ %\$

F.U.S.S.

Words and Music by CHRISTINA AGUILERA,
KARA DioGUARDI and CHRIS E. MARTIN

Freely

Fm11

2

I _____ thought I knew _____ who you were. I see now.

you _____ were a les - son to learn. And all I am to you _____ now

Fm(add2)

is a bridge that's been burned. Now,

I _____ was the first _____ to be - lieve. I made you part of my mu - si - cal

!"## \$ \$ %\$
!"## \$ \$ %\$

D^b

dream, _____ and your thanks to me _____ came with - out an a - pol -

Fm(add2)

u - gy. yeah. We wrote "Lov - ing Me" A Me,"

Cm7

— "Don't Walk A - way," "Can't Hold Us Down," all part of our his - tory.

D^bmaj7

Don't for - get "In - fat - u - a - tion," "I'm A Fight - er"; feel - ing "Un - der - ap -

!"## \$ \$ %\$

!"## \$ \$ %\$

pre - ci - at - ed." _____ Yeah, this song _____ is for you _____ to re -
 3 3 3

D^bmaj7#11

mind you _____ that I moved on, _____ sang my songs; _____ I've got
 3 3 3

Fm(add2)

no re - grets. _____

(Hope it all was worth -)

!"## \$ \$ %\$
 !"## \$ \$ %\$%

— it.)

(Spoken:) Looks like I didn't need you.

D \flat

Fm(add2)

D \flat

Still got the album out.

D \flat

Fm(add2)

Repeat and Fade	Optional Ending

ON OUR WAY

Words and Music by CHRISTINA AGUILERA, DERRYCK THORNTON,
LIZ THORNTON, MARK RANKIN and KARA DioGUARDI

Bright half-time feel

Fm(add2)

Fm

Ebm/Ab

Gb/Ab

1-3
Dbmaj7

D7



With pedal

Gm7

C7

4

N.C.



Fm(add2)

Fm

Ebm/Ab

Gb/Ab

Dbmaj7

D7

Me and you, we're different; don't always see as
To - geth - er, we'll weath - er man - y storms as

Gm7

C7

Fm(add2)

Fm

Ebm/Ab

Gb/Ab

eye to eye, fam - i - ly.

You go left, and I go right;
That bond is for - ev - er,

ON OUR WAY

Words and Music by CHRISTINA AGUILERA, DERRYCK THORNTON,
LIZ THORNTON, MARK RANKIN and KARA DioGUARDI

Bright half-time feel

Fm(add2)

Fm

Ebm/Ab

Gb/Ab

1-3
Dbmaj7

D7

With pedal

Gm7

C7

4

N.C.

Fm(add2)

Fm

Ebm/Ab

Gb/Ab

Dbmaj7

D7

Me and — you, — we're dif - f'rent; — don't al - ways see
 To - geth - er, — we'll weath - er — man - y storms as

Gm7

C7

Fm(add2)

Fm

Ebm/Ab

Gb/Ab

eye to eye, —
 fam - i - ly, —

You go left, — and I go right; —
 That bond is — for - ev - er, —

Gm7/C

C7

Fm(add2)

Fm

Ebm

G \flat /Ab

by my side. Sing - in'. (I think we're on our way) to

D \flat maj7D \flat 7

Gm7

C7

Fm(add2)

Fm

bet - ter days. bet - ter days. oh. (Let's say we turn the page;)

move on from all the times should've laughed, not cried. Feel - in'.

Fm(add2)

Fm

Ebm

G \flat /Ab

N.C.

(what is there more to say?) 1 think that we're on our way.)

2

G^bmaj7

on our way,) Some day soon, I'll

D^bmaj7 Fmaj7 G^bmaj7

need ad vice; hope you're there to

B^bm7 Cm7 G^bmaj7 Fm7

shed some light. And may be one

G^bmaj7 A^b B^bm7 Cm7 F/A A^b/G^b G^b(add2)

day, you'll be want - ing mine, and we can

!"## \$ \$ %\$

!"## \$ \$ %\$

Gm11

C

C/E

Fm(add2)

Fm

be there for each other. (I think we're on our way)

Ebm

Gb/Ab

D♭maj7

D♭7

Gm7/C

C7

through all the lows and highs, need you by my side. Sing - in'.

Fm(add2)

Fm

Ebm

Gb/Ab

D♭maj7

D♭7

(I think we're on our way) to bet - ter days, bet - ter

Gm7

C7

Fm(add2)

Fm

Ebm

Gb/Ab

days, oh. (Let's say we turn the page) move on from

D_bmaj7 D_b7 Gm7/C C7 Fm(add2) Fm

all the times should've laughed, not cried. Feel - in', (what is there more to say? -

Eb_m G_b/A_b N.C.

I 2

I think that we're on our way.) on our way.)

Fm(add2) Fm Eb_m/A_b G_b/A_b 1-3

D_bmaj7 D_b7

Lead vocal ad lib. to end

Gm7 C7 4

N.C.

WITHOUT YOU

Words and Music by CHRISTINA AGUILERA,
MARK RONSON, KARA DioGUARDI and ROB LEWIS

Moderately

G(add2)

mp

With pedal

Ebmaj7

AmII

D7

G(add2)

L.H.

R.H.

L.H.

R.H.

Ebmaj7

AmII

D7

G(add2)  Abmaj7/Bb  Ebmaj7 

 Have I been blind? — For the first time in my life, I feel I've o -

Am11  D7  G(add2)  Abmaj7/Bb 

 - pened up — my eyes. — Since you've ar - rived — like an an -

Ebmaj7  Am11  D7 

 - gel from the sky, — I'm on — a spiri - tual high. — So

G(add2)  Fm7/Bb  Ebmaj7 

 don't you ev - er go: a - way; I could nev -

Am11 D7 G(add2) Fm7/Bb
 - er face. Los - ing you would kill my

E♭maj7 Am11 D7 G(add2)
 faith in a high - er place. What kind of world...

Fm7/Bb E♭maj7
 would it be with - out you? I could - n't breathe -

Am11 D7 G(add2)
 with - out you near. What kind of world...

!"## \$ \$ %\$
 !"## \$ \$ %\$

Fm7/B♭ E♭maj7

would I see with - out you? I can't dream

with-out you here.

Am11 D7 G(add2)

in' you? — Hoo. — My bet - ter half, —

Fm7/Bb E♭maj7

— how I cher - ish through and through ev - ry part —

Am11 D7 G(add2) Fm7/Bb

— of you; — I do. — Lov - ing you's made me whole; — now I —

E♭maj7 D7sus D7

— be - long, — I've found — my home. —

! "# \$ \$ %\$! "# \$ \$ %\$

G(add2) Fm7/B^b

stay the way we are to - day.

E^bmaj7 Am11 D7

G(add2) D.S. al Coda

CODA G(add2)

B^b E^bmaj7

!"## \$ \$ %\$!"## \$ \$ %\$

Am11 D7 G(add2)

thank God ev - ry day. (Al - most lost - you for - ev - er,

Bb9 E♭maj7

but I'll al - ways re - mem - ber, re - mem - ber.) Said,

Am11 D7 G(add2) Fm7/Bb

you're - my - sav - ing grace.

E♭maj13 Dsus D G(add2)

What kind of world

!"## \$ \$ %\$

!"## \$ \$ %\$

Fm7/Bb **E^bmaj7**
 — would it be — with - out — you? — I could - n't breathe —
Am11 **D7** **G(add2)**
 — with - out — you — near — What kind of world —
Fm7/Bb **E^bmaj7**
 — would I see — with - out — you? — I can't dream —
Am11 **D7** **G(add2)**
 — with - out — you — here —

!"## \$ \$ %\$
 !"## \$ \$ %\$%

F#m7/B2

Mm, _____ yeah, _____ yeah, _____ ee. _____ Ooh. _____

E♭maj7

B2

E♭maj7

B2

Am11

D7

G(add2)

6

6

whoa. _____

8a -

6

6

8a -

6

6

8a -

B♭9

(8a)

E♭maj7

Am11

D7

G(add2)

(8a)

B♭9

E♭maj9

Dsus

dom. e rit.

STILL DIRRTY

Words and Music by CHRISTINA AGUILERA,
KARA DioGUARDI and CHRIS E. MARTIN

Moderately ($\text{=}\frac{1}{2}$)

F#7#5 Bm

F#7#5

Bm

F#7#5

Bm

F#7#5

Bm

F#7#5

Bm

F#7#5

Bm

F#7#5

Bm

F#7#5

Bm

If you

F#7#5

Bm

F#7#5

Bm

see me walk in' down the street,
woman's sex-u-al-i-ty

or in the pag-es of your mag-a-zine,
al-ways un-der so much scru-ti-ny?

look-in'
Why can't she

F#7#5 Bm

just a lit - tle dif - f'rent - ly, show - in'
do ex - act - ly as she please with - out

F#7#5 Bm

off a soft - er side of me, they say I'm
be - in' called a mil - lion things? They say I'm

F#7#5 Bm F#7#5 Bm

look-in' like a la - dy, they say that love has gone and changed me, But don't be
not the girl they used to know. 'cause I don't al-ways wear re - veal-in' clothes. But don't be

F#7#5 Bm

fooled by ev - 'ry - thing you see: I'm got - ta
fooled; the mo - - - - ment I get home, I'm let - tin'

F#7#5 Bm F#7#5 Bm

(I still got the nas - ty in me, still got that dirt - y de - gree.) — Still got it. (And

F#7#5 Bm F#7#5 Bm

if you want some more — sex - y, still got that freak in me.) — Yeah. —

F#7#5 Bm F#7#5 Bm

(I still got the nas - ty in me, still got that dirt - y de - gree.) — Ooh, yeah. — (And

F#7#5 Bm F#7#5 Bm

To Coda ⊕

if you want some more — sex - y, still got that freak in me.) — No

F#7#5 Bm

mat - ter what you're think - in' of me, still dirrt - y. And

F#7#5 Bm F#7#5 Bm

if you still want it with me, still got it. No mat-ter what you're think-in' of me, still dirrt-y. Still

1 F#7#5 Bm 2 F#7#5 Bm

got that freak in me.) Why is a got that freak in me.) Don't

F#7#5 Bm F#7#5 Bm

tell me to be - have, - 'cause I'll nev - er play that game. - Don't

! "# \$ \$ %\$
! "# \$ \$ %\$

F#7#5

Bm

F#7#5

Bm

tell me what to do, — 'cause I'll nev - er be up-tight-like you. — Don't

F#7#5

Bm

F#7#5

Bm

look at me — that way, — 'cause I ain't nev - er gon - na change. — And if you're

F#7#5

Bm

F#7#5

Bm

talk - in' 'bout — my life, — you're on - ly wast - in' your — own time. — If I

F#7#5

Bm

wan - na wear lin - ge - rie out - side of my clothes, — if I

F#7#5 Bm F#7#5 Bm

wan-na be e - rot - ic in my own vid - e - os, — if I wan-na be pro-voc-a-tive, well, that ain't a sin: — May-

F#7#5 Bm

F#7#5 Bm D.S. al Coda

- be you're not com-f'a-ble in your own skin, —

CODA F#7#5 Bm

got that freak in me.) —

F#7#5 Bm

F#7#5 Bm

F#7#5 Bm F#7#5 Bm F#7#5 Bm

Repeat and Fade

F#7#5 Bm

Optional Ending

F#7#5 Bm

! "# \$ \$ %\$
! "# \$ \$ %\$

HERE TO STAY

Words and Music by CHRISTINA AGUILERA,
GEORGE JACKSON and HEATHER HOLLEY

Moderately slow

1

(Well, ev'-ry-bod-y got an o-pin-ion, now don't they, but it
nev-er been the type to be shy;— I know that some would

2

Well, ev'-ry-bod-y got an o-pin-ion, now don't they, but it
nev-er been the type to be shy;— I know that some would

ain't no thing to me.— It real-ly don't make an - y dif-f'rence, now, to me if you
say I'm too head-strong.— but I'd rather be a wom - an who voic - es her mind, wheth-er you

Recorded a half-step higher.

Dm  F6 
 don't like what you see. — I pay no mind to the neg-a-tive kind, — 'cause it's
 think I'm right or wrong. — And I know some peo-ple wan-na crit-i-cize; makes 'em feel

Dm  F6  Dm  F6 
 just no way to be. — I don't stop to please some-one else - 's needs; — gon-na
 bet-ter 'bout them-selves. — So, say what you will, — time will re-veal in the end that

Dm  F6 
 live my life for me. — } I'm gon-na keep on; — I'm-a do my own thing. We all got a song —
 I will be here still. — } I'm gon-na keep on; — I'm-a do my own thing. We all got a song —

Dm  F6  Dm  F6 
 — that we're meant to sing. And no mat-ter what — peo-ple say or might think. — I ain't go-in'

Dm  F6  Dm  F6 

 no place. No, I'm here to stay. Gon-na keep on do - int' my thing, 'cause wheth-er they love ...

Dm  F6  Dm  F6 

 — or they hat - in' on me, I'll still be the same girl I used to be, 'cause I ain't go - in'

I

Dm  F6  Dm  F6 

 no place. No, I'm here to stay. I'm here to stay.

1

Dm  F6 
 2
 Dm  F6 

 I'm here to stay. I no place. No, I'm here to stay.

Dm F6
 Got-ta get up, keep my head up; gon-na keep on turn-in' it up, nev-er let up. If I keep

Dm F6
 step-pin' it up, I'm-a prove that I ain't nev-er gon-na be stopped, like it or not,

2 Dm Bbmaj7 Bb6/9
 gon-na be stopped, like it or not. (Whoa whoa, whoa, whoa.) No mat-ter the pres-sures that face me...

Gm9 Bbmaj7 Bb6/9
 (I be-lieve, I be-lieve they will — see.) I'll nev-er let an - y - one break me...

Gm9



(All your doubt can do now is strength - en me.)

Bbmaj7



Bb6/9



Gm9



And life, it ain't al-ways that eas - y. (Got - ta fight to see past the boun - da - ries.)

Bbmaj7



Bb6/9



Fsus2/A



Am7



that for - ev - er is mine. (I'm gon - na keep on.)

(Cross- in' the lines -

I will de-fine ev - er - y time)

Dm



F6



Dm



F6



I'm - a do my own thing. We all got a song that we're meant to sing. And no mat-ter what

Lead vocal ad lib.

Dm F6 Dm F6
 — peo-ple say or might think, I ain't go - in' no place. — No, I'm here to stay. — Gon-na keep -

 Dm F6 Dm F6
 — on do - in' my thing, 'cause wheth-er they love — or they hat - in' on me, I'll still be the same —

 Dm F6 Dm F6
 — girl I used to be, 'cause I ain't go - in' no place. — No, I'm here to stay.) —
 (I'm gon-na keep on:

 2 Dm F6 Dm
 no place. — No, I'm here to stay.) —

!"## \$ \$ %\$
 !"## \$ \$ %\$ %\$%

THANK YOU

(Dedication To Fans...)

Words and Music by CHRISTINA AGUILERA, STEPHEN KIPNER,
DAVID FRANK, PAMELA SHEYNE, KARA DioGUARDI
and CHRIS E. MARTIN

Moderately



Play 3 times

Oh.

mp



Repeat ad lib.



(1.) It seems like a life - time — since I —
(2.) *Spoken lyrics ad lib.*
(3.) Some peo - ple have said — things — in times —

— felt — like — a — pris — ner — of — my — dreams,
— a — bout — me — that — weren't — al — ways — true,

— yeah. —
— ooh. —

G^bmaj7/B^bD^bmaj7

Cm/F

It took such a long time for me
But you've always been there to give

G^bmaj7/B^bD^bmaj7

Cm/F

— to re - al - ize just how to be
— that ex - tra love to pull me through,

and to lis - ten to me
to do what I got - ta do.

G^bmaj7/B^bD^bmaj7

Cm/F

Don't go think - in' I'm - not thank - ful, 'cause me,
'Cause there'll al - ways be those ups - and downs, - but you've al -

G^bmaj7/B^bD^bmaj7

Cm/F

I've got my hands full of good things,
- ways seemed to stick a - round and see,

mm. see me through to be - lieve.

G^bmaj7/B^bD^bmaj7C^m/F

And I hope I can give _ back _ a lit -
 And I hope I can give _ back _ a lit -

G^bmaj7/B^bD^bmaj7C^m/F

- tle bit _ of what _ you've giv - en me;
 - tle bit _ of what _ you've giv - en me; you give me all that I need.

G^bmaj7/B^bA^b13

— } (1., 3.) So, thank _ you _ for stand - in' _ right by _
 (2.) *Spoken lyrics continue*

B^bm13A^b13

— me.

(1., 3.) So, thank _ you _ for be - in' _ be - hind _
 (2.) *Spoken lyrics continue*

B^{flat}min3A^{flat}13

— me and watch = in' me grow, and let —

Spoken lyrics end

B^{flat}min3A^{flat}13

— tin' oth - ers know —

that you'll — still — be - lieve — in — what I'll —

Spoken lyrics end

1,2

B^{flat}min3

3

B^{flat}min3

— be.

— be.

It took a - while —

Spoken lyrics end

Spoken lyrics end

D^{flat}maj7

Cm/F

G^{flat}maj7/B^{flat}

— till I could do what I wanted, and now I'm so hap - py that I start-ed where I start-ed. I'm thank-in' God —

Spoken lyrics end

!"## \$ \$ %\$

!"## \$ \$ %\$

D^bmaj7

Cm/F

— that I can be in a po - si - tion to do my own thing —

—

Gbmaj7/B^bD^bmaj7

Cm/F

— now and make my own de - ci - sions. And so, I'm thank - in' you for be - in' true and stand-

—

Gbmaj7/B^b

N.C.

— in' by — me through — and — through, —

Spoken lyrics ad lib. to end

—

A^b13

—

!"## \$ \$ %\$

!"## \$ \$ %\$

Bbm13

A♭13

I
Bbm13

2
Bbm13

D♭maj7

Cm/F

G♭maj7/B♭

D♭maj7

Cm/F

G♭maj7/B♭

D♭maj7

Cm/F

G♭maj7/B♭

D♭maj7

Cm/F

N.C.

ENTER THE CIRCUS

Words and Music by CHRISTINA AGUILERA
and LINDA PERRY

Waltz tempo

Am *pp* *cresc. poco a poco* Am *mf*

(Spoken:) *Ladies and gentlemen,* *boys and*

girls. *Step right up!* *Step right up!* *Come closer!* *You*

Am  Ab  Am  G[#]+ 

won't believe your eyes! *Behind this curtain,* *witness something you've never*

Am  G[#]+  Am  G[#]+ 

seen before, *heard before,* *tried before!* *The most amazing*

Am  G[#]+  Am  G[#]+ 

show on earth! (La la la la la la la la)

Am  G[#]+  Am  G[#]+ 

 la la)

Am G[#]+ Am

believe your eyes, won't even recognize
Is it true what they say? Is it all just fun and games?

1 G[#]+ 2 G[#]+ Am G[#]+
the wonderment that lies Or is there more behind the makeup and the

Am G[#]+ Am G[#]+
faces full of paint? I ask you. Do you want to come and play?

Bm A[#]+ Bm A[#]+
(La la la)

! "# \$ \$ % \$! "# \$ \$ % \$

Bm  A[#]  Bm 

la la la la la la.) *Do you want to come and play?*

Bm  A[#]  Bm 

(La la la la la la la.) *So sit back,*
la la la

A[#]  Bm  A[#]  Bm 

la la la, la la la la la la.) *relax* *Fasten your seat belts;* *it's going to be a bumpy ride*

A[#]  Bm  A[#] 

to the other side.

Segue to "Welcome"

! "# \$ \$ %\$
! "# \$ \$ %\$

C A7
 seen be - fore. — Hear the fair - y tale — un - fold. —

Em A7
 What's be - hind the smoke and glass? — Paint - ed fac - es, ev - ery - bod - y

C A7
 wears a mask. — Are you sell - ing them — your soul? —

C B Bb A7
 Will you be left out in — the cold? —

6

!"## \$ \$ %\$
 !"## \$ \$ %\$%

D

A/C#

Is it all blue skies, fun and games

C

G G/D Am/E B/F Am/E G/D Bm

— un - til you fall, and then you're left with - out an - y - one at all?

D

A/C#

You're rid - ing on a shoot - ing star, with a smile

C

B (= =) B+ B7

— up - on your face. But soon, the shine fades.

poco rit. e dim.

A little slower

Em

A

and you're left out all a lone, won - der - in',

D

where did they all go?

Oh,

poco accel.

cresc.

Tempo I (♩ = 120)

Em

B/D♯

Bm/D

C

been jad - ed,

hat - ed,

Who'll be a-round when the lime-light's fad - ed?

Em

B/D♯

Bm/D

C

Been shot down,

pushed out,

made to smile when I want-ed to frown. Al-ways

!"## \$ \$ %\$

!"## \$ \$ %\$

Em B/D[#] Bm/D C

tak-in' a bow, — al-ways work-in' the crowd, — al-ways mak-in' the rounds, — al-ways play-in' the clown. — Who'll be

Em B/F[#] Em/G E/G[#]

stick - in' it out, — who'll be stay - in' a - round — when the lights — go down? —

Waltz tempo

Am E+ Am

E+ Am E+ Am

mp

E+ Am E+ Am

CANDYMAN

Words and Music by CHRISTINA AGUILERA
and LINDA PERRY

Bright Shuffle (♩ = 132)

N.C.



Male: Tar - zan and Jane were swing - in' on a vine, Female: (Can - dy - man.

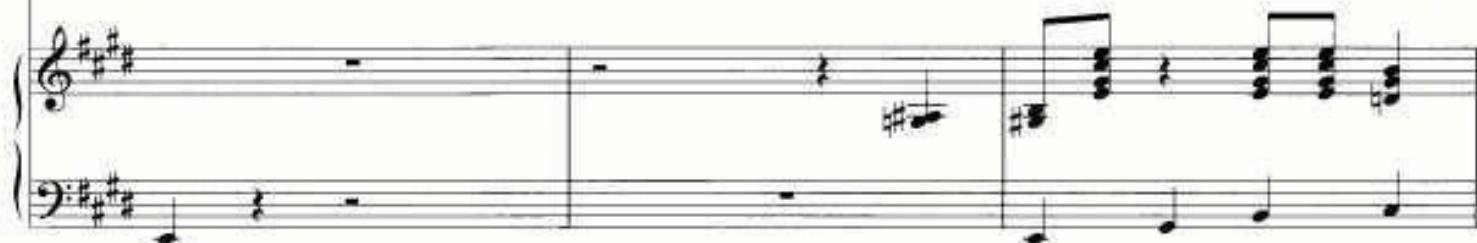


can - dy - man.) *Male: sip - pin' from a bot - tle of vod - ka dou - ble wine.*



Female: (Sweet, sug - ar, can - dy - man.)

E7



Hey, hey, yeah, uh. 1

met him out for din - ner on a Fri - day night; he
took me to the Spi - der Club at Hol - ly - wood and Vine; we

real - ly had me work - in' up an ap - pe - tite. He
drank charm pagne and we danced all night. We

A7

had tat pa - toos up for and down his arm. There's
shook the pa - pa - raz - zi for a big sur - prise. the

E7

noth - in' more dan - gerous than a boy with charm. — He's a
gos - sip to - night will be to mor - row's head - lines. — He's a

B7

A7

E7

one - stop shop, — makes the pan - ties drop. — He's a sweet - talk - in' sug - ar - coat - ed
one - stop shop, — makes my cher - ry pop. —

can - dy - man, — at sweet - talk - in' sug - ar - coat - ed can - dy - man, —

Ooh yeah, yeah.

! "# \$ \$ % \$

He can - dy - man. — Wah shoo-bah doo dwee- dop, bop

shoo bop, bah doo-dah dwee-dah dum - bow, — bop bow, —

Hey, _____ yeah. _____ Sha - doo - bah dee - bah doo - bah

dwee-bop bow, — Sha - doo - bah dee - bah doo - bah dwee - bop bow, —

A7

Shoo-bah doo-dah dwee-dah dum - bow, —

! "# \$ \$ % \$

Sheet music for the song "Doo-Bop" in E major (indicated by a key signature of one sharp). The vocal part is in the soprano range, and the piano part is in the bass range. The lyrics are as follows:

Sha-doo-bah dee-bah doo-bah dwee-bop bow. — He's a one-stop shop, — makes my

cher-ry pop. — He's a sweet-talk-in' sug-ar-coat-ed can-dy-man, — a

sweet-talk-in' sug-ar-coat-ed can-dy-man. —

Oh whoa, — yeah, — ee, — yeah.

Chords indicated in the music are E7, B7, and A7.

Well, by now I'm get - tin' all both - ered and hot;

when he kissed my mouth, he real - ly hit the spot. — He had lips like sug - ar cane! —

good things come for boys who wait. —

Male: Tar - zan and Jane were swing - in' on a vine, Female: (Can - dy - man, —

!"## \$ \$ %\$
!"## \$ \$ %\$

A7

can - dy - man.) — *Male:* sip - pin' from a bot - tle of vod - ka dou - ble wine.

E

Female: (Can - dy - man, — can - dy - man, — sweet, sug - ar, N.C.

can - dy - man.) — He's a one - stop, got - cha hot, mak - in' all the pan - ties drop,

(sweet, sug - ar, can - dy - man.) — He's a one - stop, got me hot,

mak - in' my uh hot, (sweet, sug - ar, can - dy - man.) He's a

one - stop, get it while it's hot, ba - by, don't stop, (sweet, sug - ar,)

He got those lips like sug - ar cane; —

good things come for boys who wait. He's a one - stop shop with a

A7 E7

real big ah! — He's a sweet - talk - in' sug - ar - coat - ed can - dy - man, — a

sweet - talk - in' sug - ar - coat - ed can - dy - man, — a sweet - talk - in' sug - ar - coat - ed

can - dy - man, — a sweet - talk - in' sug - ar - coat - ed can - dy - man, —

(Can - dy - man.)

! "# \$ \$ % \$

1 2 NC

(Can - dy - man.) — (Can - dy - man.) — (Can - dy - man.) —

can - dy - man. — can - dy - man. — can - dy - man. —

Male: Tar - zan and Jane were swing - in' on a vine. (Tar - zan and Jane were swing -

— in' on a vine,) sip - pin' from a bot - tle of vod -

ka dou - ble wine. (sip + pin' from a bot - tle of yod -

- - - - -

ka dou - ble wine,) Jane lost her grip, and a - down she fell.

- - - - -

(Jane lost her grip, and a - down she fell,) squared her - self a - way as she

- - - - -

let out a yell, (squared her - self a - way as she let out a yell.)

- - - - -

NASTY NAUGHTY BOY

Words and Music by CHRISTINA AGUILERA
and LINDA PERRY

Slowly, in 2

Cm7



mp

With pedal

A♭7



Cm7



A♭7



Cm7

You've been a bad, bad

Ab7

boy: I'm gon - na take my time, so en - joy.

Cm7

There's no need to feel no shame;
I'll give you some ooh, la la.
Hush now, don't say a word;

Ab7

re - lax and sip up - on my cham - pagne,
You - lez - vous cou - cher a - vec moi?
I'm gon - na give you what you de - serve.

Fm7



'cause I'm gon - na give you a lit - tle taste _____ of the
 Now, you got you break - in' in - to a sweat: _____ got you
 bet - ter give me a lit - tle taste: _____ put your

G7

Cm



sug - ar be - low my waist, _____ you nas - ty boy, _____
 hot, _____ both - ered and wet, you nas - ty boy, _____
 ic - ing on my cake, _____ you nas - ty boy, _____

2, 3

(Nas - ty, naugh - ty boy.) _____

Whoa, _____
Oh, _____ no, _____

Ab7

G7



ba - by, for all it's worth, _____ I swear _____ I'll be the first _____
 ooh, there I go a - gain; _____ I need a spank - int _____

!"## \$ \$ %\$

!"## \$ \$ %\$

Cm  Bbm  Fm7  Fm6 

 to cause blow your mind
 'cause I've been bad.

A♭7  G7  G7/F 

 Now, if you're read - y, come and get me; I'll give you that hot, sweet.
 So, let my bod - y do the talk - in', I'll slip you that hot, sweet.

G7/E♭  G7/D  Cm 

 sex - y lov - in'. (Lov - in')

2

D.S.

(Lov - in') Lead vocal ad lib.

Cm7 

A♭7

Cm7

A♭7

Fm7

Vocal ad lib. ends Ooh, I got you break-in' in - to a sweat;

!"## \$ \$ %\$
!"## \$ \$ %\$

G7

got you hot, both - ered and wet, you nas - ty
 boy, (Nas - ty, naugh - ty boy.)

Ab7

Ba - by, for all it's worth, I _____ swear I'll be the first...

G7

to blow your mind.

— Now that you're read - y, give it to me. Just give me that hot, sweet,

G7/E♭ G7/D Cm

sex - y lov - in'. (Spoken:) Now, give me a little spankin'.

Ab7

Oh. oh, yeah. Ooh, is that all you got?

Cm7

Come on, now; don't play with me! Ooh, give me that

A**7**


hot, sweet, nast - ty boy, don't you make me wait...

F**m7**

You bet - ter give me a lit - tle taste; put your

C**m**

ie - ing on my cake. you nast - ty

boy.

C**m6**!"## \$ \$ %\$
!"## \$ \$ %\$

I GOT TROUBLE

Words and Music by CHRISTINA AGUILERA
and LINDA PERRY

Moderately slow Blues (♩ = 58)

A♭7



mf



With pedal

D♭7



E♭7



A♭7



D♭7



A♭7



I got

trou - ble, trou - ble, trou - ble _____

al - ways knock - in' _____ at my

3

3

door..

Yes, I'm a whole lot - ta trou - ble, ba - by, -

D**7**

3

3

3

3

just like a kid in a can - dy store.

A**7**

3

3

3

3

Well, I'm noth - in' but trou - ble, babe,

E**b7**

3

3

3

3

D^b7A^b7

now, since the day that I was born.

A^b

N.C.

Well, I'm as good as it ev - er gets; give you

A^b

N.C.

A^b

N.C.

some-thing you won't for - get. If you wan - na spell trou - ble, babe, well, send

A^b7D^b7

out an S. O. S. yes. This ba - by's got some - thing.

A**7**

GUITAR

CHORDS

A**7**

some-thing you just can't ig - nore.

And

E**7**

GUITAR

CHORDS

E**7**

yeah, it sure — is like - ly, babe, —

you'll keep on com - ing back for

more,

Mm hm.

I've got a wick - ed taste for trou - ble.

Instrumental solo

and I'm nev-er nev-er sat - is - fied.

Yeah, I'm a

D^b7

whole lot - ta trou - ble, ba - by, and my e - vil ways

A^b7

can't hide. Oh, my my. Well, I been

E^b7

itch - in' for some trou - ble, babe, ev - 'ry sin - gle day that I'm a - live.

A^b7

Solo ends Can't you

Ab

see the way I move? — Can't you read it in my hips? There's

Ab

lots that's go - in' on in my pock - et full of tricks. — Got some

Ab

se - crets up my sleeve, if you know just what I mean. — Got

Ab

pla - es you nev - er been; — take you out of your skin. — Well, I'm

Ab7

! "# \$ \$ %\$
! "# \$ \$ %\$

D**7**

trou - ble, trou - ble, trou - ble, ba - by, al - ways knock - in' at my door.

A**7**E**7**

Yeah, I'm a whole _ lot - ta lot - ta trou - ble, babe.

Freely

D**7**

oooh, _ since the day _ that I _

Slowly

A**7**

D(b5)

E**7**A**7**

was _ born.

HURT

Words and Music by CHRISTINA AGUILERA,
LINDA PERRY and MARK RONSON

Slowly

Em
9.500

B/D

Emi
2-300

mp
—

Am?

B

C

Am7

B

11

B/D

Seems like it was yes ter - day when I saw your face.
in - side, but I won't ad - mit it.

Em
2,000

10

You told me how — proud — you were, — but I walked a - way.
Some-times I just — wan — na hide, — 'cause it's you I miss.

Am7

B

And if's so hard to say I knew good-bye
what I know to-day,
when it comes to this.

Em

Ooh, ooh, I would
Lead vocal ad lib. Would you

C

A/C#

hold you in my arms; I would take the pain a-way,
tell me I was wrong? Would you help me un-der-stand? Are you

D

B7/D#

thank you for all you've done, for-give all your mis-takes There's
look-ing down up-on me? Are you proud of who I am? There's

C  A/C# 

 noth-ing I would - n't do to hear your voice a - gain. Some-
 noth-ing I would - n't do to have just one more chance to

D  B7/D# 

 times I wan - na call you, but I know you won't be there.
 look in - to your eyes and see you look - ing back.

Em  B/D# 

 Whoa. I'm sor - ry for blam - ing you

Em  C 

 for ev - 'ry - thing I just could - n't do.

!"## \$ \$ %\$
 !"## \$ \$ %\$

Am

and I've hurt my - self by hurt - ing

B

you. Some days I feel - broke - self. oh.

Em

Em/D

Cmaj7

If I had - just one - more day, I would

Em

Em/D

Cmaj7

tell you how much that I've missed you since you've been a - way.

! "# \$ \$ %\$

! "# \$ \$ %\$

Am

it's dan - ger - ous, it's so out of

E/G[#]

it's so out of

Am/G

line to try and turn back

F#m7b5(b9)

B

time.

Em

I'm sor - ry for blam - ing you

B/D[#]

Em

for ev - ry - thing I just could - n't do;

C

and I've hurt my - self...

B

C

Am7

B

Em

by hurt - ing you.

N.C.

Em

!"## \$ \$ %\$

!"## \$ \$ %\$

MERCY ON ME

Words and Music by CHRISTINA AGUILERA
and LINDA PERRY

Moderately slow, in 2

Am

(Lord, have mer - cy — on my soul. ——————)

With pedal

Dm

for I have walked a sin - ful road. ——————

Am

E7

and I'm down —————— on my knees; —————— Lord, have mer - cy on me

Am

please.)

Je - sus, I must con -

Dm

fess — that in all my lone - li -

Am

ness. I've for - sak - en and I've sinned, — leav - in'

E7

frag - ments — of a man so — bro - ken.

Am

NC. I could tell You — what I've done;
grace,

Dm



or, should I tell weak - You ____ where I ____ went lost wrong?
in my ness, ____ I've ____ lost faith, ____

Well, the more that I start to
I've been care - less and I have been

Am

E7



play, yeah, ____ and the dev - il my de - ceit - ful e - vil ways —
warned, and the dev - il in - side me is ____ torn —

keep grow - in'
God bless the

Am



strong - er ____ by the day, ____
man that I ____ have ____ scomed, ____

N.C. C/G Am

Oh Lord, have mer - cy on _____ my — soul, —

Dm

for I have walked a sin - ful road. —

Am

So I'm gon - na get down on my knees, beg for - give-ness to help set me

E7 N.C. Am

free. Lord, have mer - cy on me, please. —

! "# \$ \$ %\$
! "# \$ \$ %\$

1

N.C.

Moth - er Mar - y, — full of

2

Lead vocal ad lib.

Dm

Am

E7

Am

Vocal ad lib. ends

So don't let me

fool a - round no more; _____

send Your

Dm

an - gels down to guide me through - that door.

Well, I've

gone and con-fessed my re - grets. and I pray I'm not held in con - tempt. I'm -

Am

E7

Am
Guitar Chord

— so lost and I need You to help me re - pent. Oh

Lord, have mer - cy on my soul, yeah. —

Dm
Guitar Chord

— Oh, I'm beg - gin', I'm plead - in', I'm need - in', I want you to

Am
Guitar Chord

know, oh yeah. So I'm down up - on my knees, —

Freely

E7

N.C.

oh Lord, I need for - give - ness,

Tempo I

Am

I need - for - give - ness - from - You -

SAVE ME FROM MYSELF

Words and Music by CHRISTINA AGUILERA,
LINDA PERRY and BILL BOTRELL

Bluesy
N.C.

C[#]m  **G[#]m7** 

It's not so eas - tain - y —

mp

C[#]m  **G[#]m7** 

lov - in' me: —
by your touch. —

Well, some it

F[#]m7  **A7**  **G[#]7** 

gets guys. have so shown com - pli - me a - cat - ed, all but you've the got things that you got - ta be. flush.

C[#]m  G[#]m7 

Ev - 'ry - thing's chang - in',
I know it's era - zy
but you're the truth,
ev - 'ry day;

C[#]m  G[#]m7  F[#]m7 

I'm a - mazed by all your
well, to - mor - row may be
your be

A7  G[#]7 

pa - tience, ev - 'ry - thing I put you through,
shak - y, but you nev - er turn a - way.

A7  G[#]7 

When I'm a - bout to
Don't ask me why I'm

!"## \$ \$ %\$
!"## \$ \$ %\$

G[#]7/B[#] C[#]m C[#]m/B
 fall, cry some in', 'cause how when you're I al start ways to wait crum - ing with you your know

E9 A7
 o how - pen arms to catch me me. You're You

G[#]7 G[#]7/B[#]
 gon al - na ways save save me me from from my my

C[#]m C[#]m/B E9
 self. self. From my - self. From my - self. my - yes. self.

!"## \$ \$ %\$!"## \$ \$ %\$

A7

G#7

You're gon - na save me

C#m

G#m7

from my self.

Woo.

C#m

G#m7

C#m

G#m7

Whoa, yeah

Mm,

My love is

from my self. I know it's hard.
 — it's hard, —

but you've bro - ken all my walls.
 You've been my strength, so

from my self. I know it's hard.
 — it's hard, —

but you've bro - ken all — my — walls. —

You've been my strength, — so

to my

Tempo I
C[#]m

self. To my self, my

self. You're gon na save me

ri. N.C.

from my my self

! "# \$ \$ %\$
! "# \$ \$ %\$

THE RIGHT MAN

Words and Music by CHRISTINA AGUILERA
and LINDA PERRY

Moderately slow

F#m

mp

With pedal

B7

B7/D#

E

A

F#m

G#/B#

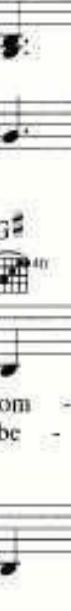
G#

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! "# \$ \$ % \$

! "# \$ \$ % \$

C#m 
 G# 
 So man - y years have gone by. Al - ways strong, tried not to cry.
 Thoughts rac - ing fast through my mind _____ as I'm gaz - ing down the aisle.

F#m 
 Nev - er felt like I need - ed an - y man to
 that my fu - ture will mend the mem - o - ries torn

G# 
 C#m 
 com - fort me in life. But I'm all made up to - day.
 be - tween fa - ther and child. My e - mo - tions o - ver - load.

G# 
 'cause there is a veil up - on my face, but no
 no hand to hold; there's no

F#m

G#

fa - ther stands be - side me to I'm give this bride a - way.
should - der here to lean on, walk - ing all on my

F#m7

G#m/F#

own.

Well, I'm stand - ing in the
Now I'm stand - ing at Four

F#m

C#m/F#

B7

B7/D#

chap - el,
Cor - ners,wear - ing my white dress:
to have and to hold.I have
Now my

E

D#dim/E

C#m/E

B/E

A

Amaj7

wait - ed for this - mo - - ment
love, you stand be - side mewith tears of hap - pi - ness
to walk life's wind - ing road.

A6

F#m

— Here and I leave
owe it all to my past

by
for

G#/B#

G#

N.C.

tak ing a chance.
tak ing that chance.

I've
You've

1
C#m C#m/B

A

C#m/G#

fi - n'ly found the right man.
shown me there's a

A

C#m/G#

F#m7

G#5

!"## \$ \$ %\$
!"## \$ \$ %\$

2

C[#]m7 C[#]sus2 C[#]m C[#]sus(add2)
 right man, _____ 'cause I nev - er knew a

C[#]m C[#]m C[#]m C[#]m
 right man. _____ Well, I'm

F[#]m7 G[#]m/F[#] F[#]m C[#]m/F[#] B7
 stand - ing in the chap - el, _____ to read - y to con - fess _____
 stand - ing at Four Cor - ners, _____ to have _____ and to hold. _____

B7/D[#] E D[#]dim/E C[#]m/E B/E
 that Now my wait - ed for this be - mo - ment _____ with
 love, you stand be - side me _____ to

!"## \$ \$ %\$
!"## \$ \$ %\$

tears walk of life's wind - pi - ness, — Now and I leave owe be - hind my all to past you

walk life's wind - pi - ness, — Now and I leave owe be - hind my all to past you

by tak - ing a chance.

for

Whoa, — whoa, — whoa,

Well, I'm tak - ing a chance.

C[#]sus2C[#]5C[#]sus2C[#]5

F#m7

(8va)

And one day my lit - tie girl — will

G[#]

N.C.

reach out her hand:

she'll



C#m(maj9)



know I found the right man.

rit.



INTRO (BACK TO BASICS)
MAKES ME WANNA PRAY
BACK IN THE DAY
AINT NO OTHER MAN
UNDERSTAND
SLOW DOWN BABY
OH MOTHER
FUSS
OH OUR WAY
WITHOUT YOU
STILL DIRRTY
HERE TO STAY
THANK YOU (DEDICATION TO FANS...)
ENTER THE CIRCUS
WELCOME
CANDYMAN
NASTY NAUGHTY BOY
I GOT TROUBLE
HURT
MERCY ON ME
SAVE ME FROM MYSELF
THE RIGHT MAN



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